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At the Theatres.



The event of the week was Madame Modjeska's first appearance in this city as Rosalind, at Booth's, Monday night. There was a fashionable and numerous audience to welcome the Polish artiste, and it was sufficiently disposed to reward the actress' efforts without any assistance from what sounded like an ignorant *claque* in the gallery which hadn't the sense but once during the performance to applaud in the right place. The recent appearance of the Langtry in this character, and her absolute failure to do anything with it, were points greatly in Modjeska's favor; for the latter is a mistress of stage technique and has never, since she first appeared here some years ago at the Fifth Avenue, done anything ill. In many respects her acting differs from that of the actresses who have in the last decade attempted the part. But the general outlines of her characterization are similar to the accepted and traditional notion. The success of her representation with the audience was undoubted, for recalls and applause (not from the region of the gods) were bountiful.

In the first act she looked exceedingly well, and her picturesque costume, oddly fashioned, made a decidedly favorable impression. Her reading was intelligent but peculiar. Her accent, emphasis and inflection were reduced to the pitch of ordinary colloquy, and Shakespeare's lines consequently had a singularly commonplace sound. In the wrestling scene she gave some exquisite by-play, and in the few words with Orlando immediately following there was no mistaking the birth of a sudden and warm love for the handsome youth, denoted by the actress' capital action. The scene with the Duke was a trifle over-acted, the quivering limbs, bated breath and other evidences of suppressed passion better suiting the nature of Camille than the high-spirited Rosalind. But the burst of tears that followed the Duke's exit was natural and effective. There is no concealing the act that much interest centered on Modjeska's appearance in Gaeymede's hose and doublet in the second act. There is always a pardonable curiosity to find out whether a popular actress' limbs are disappointing or the reverse. In this case it was the reverse. When Modjeska entered the people instantly found their fondest hopes realized, and they knew, no matter how this Rosalind might get on in respect to acting, she was "all there" in the matter of legs. Her costume is romantic and becoming. A round black velvet hat with a border cut in squares surmounts a flossy dark wig. The doublet is black and falls a few inches below the waist. The tights are drab silk, but they show only to the knee, tight-fitting leggings or boots—such as Rose Coghlan wore at Wallack's—covering the limbs below that point. A cape of drab cloth, faced with satin of the same shade, hangs from the left shoulder and falls in graceful folds almost to the floor. The dress is pretty and Modjeska's trim figure, expressive face and lithe movements never appeared to better advantage. The audience manifested their appreciation of her beauty by long-continued applause.

It goes without saying that this Rosalind was handsomer, more graceful and a thousand-fold more attractive than that presented us by the wilted Lily. The acting of Modjeska through this and the succeeding act was charming. She brought out perhaps too strongly the serious side of the masquerading maiden's nature; but it must be remembered that the actress does not profess to be a comedienne. If her banter and badinage in the scenes with Orlando were not suggestive of mischief, they at least were coy, and appeared to be more the masque of a woman who loves madly than the effervescence of a buoyant girl. The *finesse* of Modjeska's art was demonstrated by her exquisite acting where Rosalind is brought Orlando's handkerchief steeped in blood. Such opportunities can be seized effectively by an artiste whose line of business is distinctly emotional.

If Neilson still lived it would not be wise for Modjeska or any other actress to play Rosalind. But Neilson lies in Brompton churchyard and Modjeska is the best representative of the part we have since seen.

The company gave very good support to the Frank Clements, though he spoke indifferently a very satisfactory Jacques, delivering an Ages speech extremely well. He seemed for him to remember that the word *ans* in the word *ans* is not a vowel or consonant.

The sibilant should be pronounced according to the French, pronounced in the French line, "sans" as in "sans," and Orlando was nicely played by the actor, who looked the part of the lover. The volume to fill

such a vast auditorium as Booth's; but he is by long odds the most agreeable Orlando we have lately seen. Mason Mitchell was a capital Oliver; Norman Forbes an admirable Le Beau and Corin; N. D. Jones a bad Duke Frederick; James Cooper a nondescript Banished Duke; W. F. Owen a portly and Mephistophelean Touchstone, and T. Bullock a sweet singer of Amien's songs. The Celia of Maud Milton was a very pleasing piece of acting. Clara Elliston, as Audrey, and Helen Leigh, as Phoebe, were good.

The wrestling bout was done so well that the usual accompaniment of laughter that attends it was exchanged for plaudits. The scenery was the same as used at Wallack's. The stage management was excellent. The house on Tuesday night was, if anything, larger than that of Monday evening.

Musette was played by Lotta at the Grand Opera House Monday night to an audience that filled the theatre. There is nothing new to be said of the performance. Marsden's play gives the star capital opportunities for doing the things that amuse the public. Lotta winks, kicks, romps, giggles and grimaces through it to the complete satisfaction of herself and her observers. Charles Bradshaw was the Bokus, Ralph Delmore the Adelante, Cecil Rayne the Sir Hugh and F. Percy the Timothy Tilters. The cast was in other respects satisfactory, except in the case of the actress who played Mrs. Bokus. Next week Lotta will appear in *The Little Detective*, one of the pieces that her admirers like her in best.

At the mid-week matinee Colonel McCaul's company gave *The Sorcerer* to a good house. These Wednesday afternoon performances have made a hit.

In a short time the chief members of the Young Mrs. Winthrop cast, excepting Mrs. Booth, will leave the Madison Square for a short time and go out to Frisco, where they will play at Baldwin's, under the Frohman's management, in their successes. The reserves Mr. Mallory has always ready will fill the void left in Bronson Howard's play, and the regular patrons of the theatre will lose little by the ordering away of the forces now at work there.

This is the last week of the "Relic of Bygone Days" at Niblo's. Next Monday a good attraction will replace it in Colville's *Taken from Life* combination.

The Queen's Shilling is drawing good receipts into Wallack's. The charming play, deliciously acted, furnishes a delightful evening's entertainment. The success of Rose Coghlan and C. P. Flockton, in the parts of Kate and The Colonel, is pronounced.

Robson and Crane did not have a full house at the Fifth Avenue Monday evening; but there were enough people in front to respond to the fun of *Forbidden Fruit* in a manner that must have been agreeable to the brace of comedians. As Cato Dove, Robson is excruciatingly funny, and Crane, as Sergeant Buster shares the laughter-making about equally. A. S. Lipman played Captain Derringer very well. Frank Campbell made a character sketch of importance out of Swellback, the waiter. Sadie Bigelow was a dashing Zulu, playing the part with the zest and spirit necessary; but never trenching upon vulgarity. This is a difficult achievement, and Miss Bigelow is to be congratulated on its success. She never had an opportunity before in New York to show her mettle. We are glad to find her a better actress than we had expected. Leonora Bradley was a nice Mrs. Dove, and Mary Myers a good Mrs. Buster. The other members of the company, in small parts, filled every requirement.

The present is the second and last week of M. B. Curtis, in Sam'l of Posen. On both Monday and Tuesday evenings he had a good house. The Drummer is one of the most popular characters before the public. Next week Den Thompson begins a short engagement, presenting of course Josh Whitcomb. The return of this sterling comedian, although in a familiar part, will be welcomed by many. Amid the upheavals recently witnessed in the domain of the drama it is pleasing to note that one clean, quiet attraction has been going right along and making money.

The Rantzaus is not the success anticipated at the Union Square, although there are enough appreciative people to give a quiet, meritorious play a paying support for a short time. Manager Palmer never hurries things, and probably there will be a lapse of two or three weeks before the next piece is produced. No further talk of French Flats is heard.

McSorley's *Inflation* has settled down for a run. The incidental music has hit the mark, for it's whistled by all classes on their way home after every performance at the Comique.

The Florences are playing *The Mighty Dollar* at the Windsor. The denizens of the West Side have elected the Hon. Bardwell Slote to their favor by a large majority. Next week Lawrence Barrett goes over to that quarter of the city for the first time, although the Bowery is associated in the past with tragedy and its

illustrators. He will play Francesca da Rimini and other pieces of his extensive repertoire. The Rev. J. Levy is in town purifying the minds of the populace preparatory to his master's advent.

Our Goblins at the Alcazar opened to a fair house Monday. Next week the Christmas pantomime will begin. After a fortnight of that, S. M. Hickey, who has leased the place, and will convert it into a well-appointed theatre, begins his alterations. He will play the best attractions obtainable.

Both Tony Pastor and the San Francisco Minstrels are having a dig at the absurd Sunday blue-laws. Besides, at the theatre of each a capital entertainment is nightly dished up. Mr. Pastor is arranging a big bill for the holidays.

The Musical Mirror.



Carmen with Minnie Hauk is always an attraction. There are people who excel in one thing, and only one—such as Single-Speech Hamilton, Dundreary Sothern, Faust Gounod—and of these Minnie Hauk is one. She can sing and act Carmen as no other prima donna can; and that is all. In other operas she is mere leather and prunella; in Carmen she is beyond compare. Galassi makes a good Escamillo; "the rest is silence." Dinorah consists of one number—the celebrated "Shadow Song"—which is a very good vehicle for vocal fireworks. Besides that, Dinorah is the stupidest opera on the stage; and that is saying a good deal. We will not except even Iolanthe. We are glad that Patti did not attempt *Semiramide*. Although she could sing the florid music very well, she could not look the part of the Assyrian Queen nor act it. As well might a prettily little soubrette essay the majestic Lady Macbeth, or a canary bird emulate a nightingale. Arditi has got his orchestral force well under control; that is, for New York, which is in a free country—i. e., a country where they make free. The chorus is wild, as usual, and the second parts rather snuffy; but when the people will have stars, and the stars will have all the money, what can a poor impresario do? We echo the Nevada saloon-keeper's prayer: "Don't shoot the pianist; he is doing his best!"

Gounod's *Passion Play*—we mean *Redemption*; but, really, whether the Saviour is represented in a black coat and white tie, or in a Jewish gaberdine, we cannot see much difference—made a *succès d'estime*, nothing more. The Messiah still holds its own, like the unrevivified version of the Scriptures. That colossal work is still, and we doubt not, will forever be, the only musical setting of the everlasting story.

The Philharmonic Society holds on its mechanical way with its usual cold correctness of outline, hollowness of body and monotony of color. Never have we heard fewer notes dropped under the desks. Never have we been less moved in spirit by the performance. What a pity that Damrosch and Thomas cannot be welded together like the double woman in the museum. What a conductor they would make!

We heard once of a journal being counted out by a manager because the critic thereof had the insane impudence to tell a part of the truth, and to tell it so kindly that censure almost sounded like praise. The captious critic had the daring to say that a great composer had his moments of dullness, even as the glorious sun sometimes is hid behind a cloud, and the irate manager cut his reportorial head off instantly. Yet, strange to say, that critic still lives, and what is worse, the public endorses his opinion; but in far harsher terms than his good nature and respect for the composer's genius would allow him to employ. Thank the Fates, some papers can still afford the price of a gallery ticket!

A reliable letter from London assures us that Iolanthe is only a very moderate success in the big village, and that hurried preparations are being made to replace it when the bottom shall have fallen out, a catastrophe which is momentarily expected—not that the music is not good, only that it is inappropriate. We don't play dead marches at weddings, nor jigs at funerals.

We have a critic amongst us at last. The accomplished musical reporter of the *Morning*

Journal was detailed to express his judgment of some music composed for a forthcoming occasion, and delivered himself in that paper thuswise: "The Allelujah chorus is said to be an original composition; but we confess we could not see the difference between what we heard and the Allelujah of Mendelssohn"—or words to that effect. Oh! most sapient critic! learn that Mendelssohn never wrote an Allelujah chorus; but Handel and Beethoven did. However, we suppose that one musician is as good as another, or better, to the musical editor of the *Morning Journal*. He probably opines that 'tis

Strange that such difference should be 'T'wixt tweddle-dum and tweddle-dee. Nevertheless, such a guide for public opinion is scarcely a safe one. "When the blind lead the blind, both fall into the ditch."

Considering that Frank Howson has such a limited amount of musical material in his band at the Madison Square Theatre, he does wonders with it. It would be an interesting sight if the screen should fall that divides the holy of holies from the *profanum vulgus*, and Howson be discovered flitting from piano to harmonium, from cello to viola, as the necessities of the harmony demanded, and filling up all the contrapuntal gaps with his own body, like Quintus Curtius of old! Frank is, beyond all others, the Harlequin leader. His patchwork is brilliant, and his agility unsurpassed.

The reliable family Sorcerer still dispenses his charms at a reasonable profit at his well-established stand at the Bijou Opera House. Decidedly, Howson must, like Prince Hal in the play, have drugged the audience—as Falstaff says:

"He hath given me medicines To make me love him."

Miss Lucette looks as "pretty as a picture" as Alice, and sings very nicely. Laura Joyce is herself a picture as Lady Sanzazure, and the whole performance is one of sterling merit.

Who Is Right?

In THE MIRROR dated Nov. 25 there appeared a communication from a doctor of this city relative to Edwin Clifford's treatment of his company. To that communication we have received the following reply from Clifford:

ST. LOUIS CITY, Iowa, Dec. 2, 1882.

EDITOR NEW YORK MIRROR: SIR—I am not a particular admirer of your paper; still I have paid it some money for subscriptions and advertising, and I cannot afford to have my character traduced through its columns by any one. Your article in a recent issue signed "Physician," is false in every particular. I never was in Waukon, Wis.; I did not play to \$18 (eighteen) in Jessup; I have not disbanded my company, nor have I any idea of doing so, as my business was never better. Neither myself or any member of my company were poisoned by eating fish. Edward L. Burdick did not die from such a cause, but from inflammation of the bowels. His father, N. S. Burdick, editor of the Post-ville (Iowa) *Review*, will doubtless give you particulars of his death, and my treatment of him during his illness. Mabel Halton was in no condition to travel with me, as she had a complication of diseases (doubtless brought on by herself), and I did leave her behind; but not until I had paid her every dollar I owed her, and now hold her receipt for the same. Regarding this Mrs. Lottie (or Adele) Clark, she engaged with me for leading business. She was a dire failure from the first night; and after giving her a full course in self-protection, to discharge her. She is a woman scarce calculated to play second old woman with an Uncle Tom party than to attempt the characters she engaged with me for. By my discharging her I have incurred her enmity; but I defy her or her "Physician" champion to say I owe her one cent, or ever spoke an ungentlemanly word to her. Regarding her abuse of Tom Coleman (my comedian), he said (as did every member of my company) she was a fraud from the first night, and kept her at a distance; probably never spoke a dozen words to her during the time she was in my employ. If you will give me the name of your "Physician," correspondent I will commence suit against him for libel; if not, I shall take other means of redress. If I owe you anything send your bill by first mail to Sioux Falls, Dakota; also stop the paper you are sending my wife at Oshtosh, Wisconsin, and send me bill for same. I pay my debts, "paddle my own canoe," and ask no odds of any one. Of course, you can refuse to publish this letter; but I shall expect to hear from you by mail at an early date. Very respectfully,

EDWIN CLIFFORD.

A reporter of THE MIRROR called on "Physician," whose office is in Twenty-third street. He is a reputable practitioner. At his urgent request—based upon an antipathy to notoriety in such a connection—his name is not published. The reporter showed the gentleman Clifford's letter, reminded him of his promise to substantiate the statement he originally sent us, and asked what he had to say in the matter.

"Clifford," said the doctor, "says my communication was false in every particular. It is false in no particular. I merely said I had received a letter from a member of his company containing certain information, which I gave in detail. That is quite true, for here is that letter. If you remember, I gave the matter not on my own responsibility, but on that of my informant, who is also one of my patients and an old friend."

The reporter glanced over the letter in question, which was signed by Mrs. Adele Clark (Lottie Clark). It was dated "Chicago, Nov. 13," and covered nineteen pages, setting forth minutely the star's alleged conduct toward his company.

"Clifford says," continued the doctor, "that he never was in Waukon, Wis. That may be true, for a typographical error made the town of Waukon, Ia., in my letter to THE MIRROR, read that way. It was in Waukon that several members of the company were taken ill from eating poisonous food. Burdick may have died from the disorder Clifford describes; but Mrs. Clarke writes that fish-poisoning was the cause, as already stated. In regard to the illness of Miss Halton, which Clifford alludes to in such a manner as to give rise to a wrong construction, Mrs. Clarke says the lady suffered from the same trouble that afflicted Burdick—blood-poisoning, aggravated by spinal complaint, brought on by two falls during childhood."

"Clifford says he holds Miss Halton's receipt for all monies due her?"

"Mrs. Clarke does not charge that he owed either Miss Halton or herself any money. She simply states that the former lady was taken ill while in Clifford's employ, and left without a penny to shift for herself, the manager refusing to do anything for her."

"Is it true that Mrs. Clarke was discharged from the company?"

"No. She says she left of her own accord, as an act of common humanity, to remain with and take care of the sick girl."

"What was your authority for the statement that Clifford played to \$18 in Jessup and that he was about to disband?"

"Mrs. Clarke, who writes that she got her information from Kent, the stage manager. Mrs. Clarke says Coleman made rude advances to her during the tour. William T. Galloway of Eau Claire, Wis., who is a thirty-third degree Mason, told her, she alleges, that Clifford uses his Masonic connection to further his business schemes. There are other charges made by Mrs. Clarke that I do not think you would publish."

After the interview reported above had taken place the following letter ament this matter was received from Clifford's company:

SIoux FALLS, DAKOTA, Dec. 7, 1882.

EDITOR NEW YORK MIRROR: We, the undersigned, members of the Ed. Clifford Dramatic Co., in justice to him, desire to state that during a period of thirteen weeks that we have been under his management we have found him a gentleman in every respect, honorable and straightforward in all his dealings, kind and considerate to each member of his company. The statements published to the effect that Miss Mabel Halton was abandoned by him penitence is false in every particular, she having, to our certain knowledge, received every cent due her for services rendered. Every care and attention possible was given her. No one supposed she was in need of assistance; she having given every one to understand she had private resources she could command at any time. Mrs. Lottie Clarke was discharged for incompetency, and departed amid universal rejoicing of the entire company, having rendered herself obnoxious to every one. Our business has been and still continues excellent. Mr. Clifford has the sincere respect of each member of his company, who earnestly desire to see justice done to him.

Respectfully,

TOM COLEMAN, FRED L. KENT, D. W. BENWARD, CLARA DOUGLASS, A. S. BENEDICT, DORA M. LOMBARD, BURT LEMSON, CARLIE WEST, GRAHAM LIVINGSTONE.

The statements of the various people concerned in this discussion are so contradictory that to those unacquainted with the relative standing of the conflicting elements it may be difficult to decide who is in the wrong. One thing is evident: some pretty tall lying is being indulged in by somebody.

Death in Cosmetics.

Although the death of Cassie Troy was not due to blood-poisoning, as was stated at first, yet the subject of blood-poisoning through the pores of the skin by means of cosmetics, has excited much discussion among those who use these articles in the "make-up." A well-known dealer in such articles said to a MIRROR reporter yesterday:

"There are a great variety of cheap 'beautifiers' sold under various names, most of which contain deleterious substances, mostly lead. Some of them contain, also, bismuth. Either of these can be absorbed into the system by means of the pores and blood-poisoning result therefrom. A great many ladies of the stage purchase these because they are cheap; but there is no cheapness in death."

One of the saddest instances of the deadly result of the use of cosmetics in late years is that of George L. Fox, who became affected by the bismuth in his facial make-up. Poor George was in the habit of using it freely about his head and neck, and it drove him to a lunatic asylum and an early grave.

Even pert little Lotta has felt the result of deleterious compounds, and some years ago her illness baffled the doctors. It was found that she used bismuth. She gave it up and soon recovered her health. The late George K. Goodwin's death is also ascribed primarily to lead-poisoning. He dyed his hair with stuff strongly charged with lead. After months of terrible pains in the head he was suddenly stricken and died. His fate alarmed Lester Wallace, who also dyed his hair. So last Summer he gave up the practice, and now appears as handsome in his snoot-top as he used to years ago in his jet curls. Some years ago he suffered from what the physicians believed to be a sort of low malarial or typhoid fever. He was nervous, forgetful and suffered from pains in the head. It is now believed that it was caused by hair-dye in which lead was an ingredient. Others in the profession have been similarly affected, and it is to be hoped that repeated warnings will not be passed unheeded.

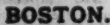
The Christmas Pantomime.

The production of the pantomime of The Three Wishes, at the Alcazar, for the Christmas holidays, promises to be something quite out of the ordinary. A reporter of THE MIRROR visited the building yesterday, and found that extensive preparations were being made for the production. William A. Carter, the business manager, informed the reporter that the pantomime would be produced at an actual outlay of \$25,000. W. E. Deverna, the veteran in this line, said:

"I've had a long experience in this kind of thing, and I am certain that this is the best yet. We have fine scenes, every one of them new, painted by such artists as Voegtlin and Durand. Many of the costumes are imported from Paris, and at the present time we have five shops busy getting out the dresses. One hundred and fifty tricks are to be shown, every one new. Spectacular pantomime has not been given here since 1873, and there is no place better adapted for the purpose than the Alcazar."

One of the trick scenes to be introduced in The Three Wishes represents the exterior of the White Elephant on Broadway, with guests at the bar and billiard tables in operation. It suddenly changes into a beautiful grotto. Whimsical Walker will be the clown, and the principal danseuse will be La Belle, a handsomely-dressed dancer from Paris. One feature will be the kaleidoscopic march by fifty women, led by Alice Arlington. Over one hundred and twenty-five persons, it is stated, will take part in the performance.

ROVINCIAL.



CHICAGO.

... of the Western drama.

PHILADELPHIA.

Items: J. E. (Smiley) Walker, formerly of Goodwin's La Belle Russe comb., but at present doing to advance work for Roland Reed in Cheek, was in the 6th, en route for Wheeling, W. Va.—Joseph Murp

SAN FRANCISCO.

better, came nearer to my ideal, than any I have seen for years. The Co. rendered very efficient support, the Mercurio of Milnes Levick being especially praiseworthy. The setting of the balcony was decidedly the best ever seen here. The Salisbury Troubadours opened on Monday.

Manager Sinn presented the Lingards at the Park on Monday night to a very large audience in Sardou's Divorçons, a great improvement on Odette by the same author, which was presented last week. Alice Dunning

1871

NEW YORK MIRROR

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MIRROR LETTER-LIST.

Adair, Gray Co.
Adair, Marie
Alley, Miss W.
Ashley, E. L.
Benton, Z. N.
Burnett, J. H.
Byron, Oliver Doud
Barton, Mons.
Bann, L. F.
Barbour, C. N. (a)
Burr, E. A.
Bloom, Ed. L. (a)
Bann, J. W.
Bowers, Mrs. D. P.
Booth, Edwin (a)
Bolton, Lida
Burris, Jean
Cabe, Julius
Clevins, Lillian
Cushman, Alex.
Clark, May
Comley, W. P.
Chapman, Harry
Chapman, J. M. (a)
Cline, Adeline
Cushman, Geo.
Carhart, J. L.
Corbyn, Sheridan
Crawshaw, W. C.
Craw, E. B. (a)
Darius, Walter
DeLorme, Harry
Darling, Bessie, Mgr.
Doughan, Annie
Dow, Laura (a)
DeVernon, F. (a)
Emmer, Will
Elbert, D. D.
Forrester, Fannie
Fryman, Lottie
Flynn, May
Feyman, Chas.
Feyman, Sam (a)
Fellow, Emma (a)
Gardner, Frank L.
Gill, William
Gray, Miss
Goodwin, Nat.
Goodwin, C. H.
Howe, J. S.
Hawthorn, Florence
Harkins, Mrs. W. S.
Harkins, W. S. (a)
Horton, S. H. (a)
Howland, E. A.
Haley, Ed.
Hall, Fannie
Hunter, Adelaide
Hogan, John
Hoyt, E. N.
Herrmann, Mgr.
Holden, A.
Irwin, Mrs. Selden
Jack, John
Jefferson, Joseph
Jackson, C. J.
Klein, Alf
Kester, Geo. W.
Knight, Mr. and Mrs.
Larkin, J. M.
Leavitt, M. B.
Lauburg, Prof. Louis
Lansing, Wm.
Leatherly, Lady
Murray, Randolph
Malone, Jno. T.
McConnell, Dean
Maretzke, Max
Morrison, Lewis
McWaters, J. T.
Morris, Isador
Morgan, Gibbs
Moretti, Eleanor
Morris, J. W.
McKenna, Archie
Marks, J. H.
Morris, Louis
Neubauer, Lady
Jefferson, Maria
Nordman, J. W.
Pattee, C. M.
Pinto, A.
Paxton, Geo. (a)
Payson, David
Reeves, Alex. (a)
Russell, J. H.
Raymond, J. T.
Rogers, Katherine
Rosa, Willis
Robinson, Bell
Robinson, Fred.
Robertson, A. B.
St. Quintin, Miss
Sylvester, Henrietta
Simon, Will
Snowden, F. T.
Shannon and Lamb
Sargent, C. H.
Stallard, Wm.
Thomson, Marion
Verona, Sadie
Verona, Sadie
Williams, Gus
Waldro, Lizzie
Williams, J. B.
Watson, L. H.
Ward, F. B.
Young, Mary

"The New York Mirror has the Largest
Dramatic Circulation in America."

THE CHRISTMAS MIRROR will appear next Thursday, Dec. 21. Its contents, we feel confident in stating, will surpass in variety and merit any previous holiday number. Every article has been written expressly for that issue, and will be printed in no other publication. From the list of contributors it will be seen that some of the brightest literary celebrities are included among those that have been engaged to add lustre to this special number. The professional element is by no means unimportant, consisting of actors, actresses and dramatists who have obtained reputations in the field of literature as well as in the theatre.

One of the chief features of the CHRISTMAS MIRROR will be a story called "A Ride with Prince Thomas," by the famous American novelist and poet of the Sierras, JOAQUIN MILLER. The story is in the author's happiest vein, and its scene, incidents and characters are located among the mountains of the Far West. It is alternately dramatic, romantic and poetic. From the pen of JOHN McCULLOUGH there will be a most humorous personal reminiscence, which will be doubly entertaining, because the tragedian's aspect, before the public at least, is not gay but grave. One of the most entertaining sketches is by MARY H. FISKE, a writer whose bold, original style and lively wit have, on former occasions of a like nature, contributed greatly to the enjoyment of our readers. JENNIE JUNE, the President of the Dramatic Club, and an authoress of great note, will contribute a charming Christmas story which will appeal to professional and lay alike on account of its simplicity and directness. The Rev. Dr. WILBUR F. HAYES, of the church lately in New York, and one of the most thoughtful of the age, will contribute a sketch of his sympathy with the drama, and a quantity of a substantial character of the pro-

fession generally. Among the lighter features is "The Ballad of Bilda Bonne," by that effervescent versifier and clever satirist, Sydney Rosenfeld. This rhyme is deserving of a place beside the best of Gilbert's "Bab Ballads." WALTER PELHAM's poem, "The Lost Grave; a Costermonger's Story," is a gem in its way. MARTHA LAFITTE JOHNSON, of Philadelphia, who is not only a successful writer of fiction, but a successful journalist and dramatist, contributes an exquisite story of peasant life in Chamouny, called "Gervais and Marguerite." It is related in delightful style, and although simple in motif, has a peculiar strength of its own. MADAME MODJESKA will have a vigorous article touching upon a subject of interest to every lover of the drama, and dwelling particularly upon the counter-influence of modern management upon Art. HARRY EDWARDS, of Wallack's, and editor of the entomological magazine, *Papilio*, has written the story of "Two Balloon Voyages" in a most entertaining style. This is a passage from his new book that will shortly be published by Putnam, FRED LYSTER is the contributor of a comical account of how an operatic troupe worked their own passage from Australia to a distant port. CORNELIUS MATHEWS will be represented by three short Christmas stories, written in a characteristic vein. SYDNEY COWELL, whose sketches in our previous special numbers have been read with pleasure, is the author of a most entertaining personal experience. JOHN HOWSON, a taste of whose talent in wielding the pencil our readers have already had, will illustrate an article with a series of humorous sketches. FLORENCE REVERE PENDER's story bears the title, "The Ballet Girl's Baby." LILLIAN RUSSELL tells the story of a waif. FELIX G. DE FONTAINE, of the *Herald*, has a sketch appropriate to the season. From the pen of DAVID BELASCO, the author of *La Belle Russe*, will appear a clever story. "THE USHER" will give an account of some adventures among the lakes and mountains of the Adirondacks. IRENE ACKERMAN, in a poem, asks "Can Any One Give a Good Reason?" for many things that affect the welfare of professionals. SADIE BIGELOW, FRANK L. HEYWOOD, R. G. MOORE, ALBERT L. TAYLOR, OLIVE HARPER and other facile writers will also have stories, poems, skits, anecdotes and reminiscences in this great holiday issue. The regular departments—editorials, criticisms, news and gossip—will be more interesting than ever, and THE GIDDY GUSHER, USHER, PEN and PENCIL and other features will reflect the lustre of the CHRISTMAS MIRROR. The art department has had ample attention, and the portraits, caricatures and other illustrations will be especially good.

The paper will be of the finest quality from the mills of Wilkinson and Company, and it will be enclosed in a handsome cover, ornamented with an original design befitting the occasion. Of the typographical appearance we will say nothing, as we believe THE MIRROR has always maintained an unequalled reputation in that respect.

THE CHRISTMAS MIRROR will cost ten cents a copy, no advance being made over the regular price; neither do the advertising rates suffer any increase. Advertisers who have not already sent in their orders are urged to do so at once, as the forms of the holiday issue must be sent to press many hours earlier than usual, on account of the great edition our enormous orders call for.

To Correspondents.

We are constantly receiving letters from our out-of-town staff asking when the credentials for '83 are to be issued; whether they are to be reappointed, and whether it will be necessary to return the credentials of '82. We will begin the reissue of credentials on Jan. 1, and hope to have them all delivered by the end of the week. But very few of our correspondents have been delinquent during the past year; some few appointees have proved incompetent after a fair trial: these will be notified by postal, after the return of credentials, that their

services are dispensed with. All credentials should be returned during the last week of the year—those of near-by points during the last three days. The new credentials will be of different design from the old, so that the covers now in use will be of no value and may be thrown away. Letters making inquiry about the matter covered in this paragraph will not be answered.

Brought About by Progress.

It can no longer be said that society is barred against the profession. With the disappearance of ignorance, one by one its barriers are removed and the people of the stage left free to enter the precincts that for a long time were known to them but by name. In all our large cities, and in England within a year, actors have figured prominently in the most brilliant social events, receiving the attention and honors worthy their talents and position. The Prince of Wales and the President of the United States have set an example in this respect which the rank and file of English and American society are only too eager to imitate.

This marked change has not been brought about by any growing dislike for religious dogmas, or hearty contempt for puritanical prejudices, or by the zealous advocates of the stage, although all these may have had some slight influence upon it. The spirit of the era in which we live is the chief instrument responsible for the transformation. Progress, during the past twenty-five years, has exceeded that of any similar period in the history of the world, in religion, science and art. Theology has perhaps made the longest stride forward. Bigotry, superstition and intolerance have given place to catholicism, knowledge and liberal thought. The scientific world has developed wonders that are applied to man's improvement and comfort. Art has not kept pace with the others, because it has descended to a lower level; and instead of being a monopoly belonging to the aesthetic few, is enjoyed universally by the rich, the poor, the intellectual and the unlettered. After all, this democracy may be the *magnum bonum* of art, and though the minority grieve the many rejoice.

The progress in religion and science has of course caused a corresponding advancement in society. If it be true that none are so blind as those that will not see, it is equally plain that none see better than those that have obstinately refused to see. Society, no longer able to successfully feign blindness, has opened its eyes, looked into the habitats of dramatic art, recognized the importance and value of the institution, and perforce proceeded to throw wide open the doors and invite its professors to enter and enjoy a privilege previously denied them. The orations of men like McVicker and Minn, and the pleas of writers like Kate Field and Anna Dickinson, have had no more to do with this than have the Pasquinades of Talmage and the feeble spasms of the Church and Stage Guild. It has been naturally and solely worked out by the advance of the age, superinduced by means of improved theology and watchful science.

The ban is removed; the gates are open. The actor can at pleasure breathe the heavy-scented atmosphere of Society's drawing-room, jostle the claw-hammered swell, hear the sweet rustle of silks, and satins and listen to the well-bred buzz of fashionable scandal-mongering. It is questionable whether the privilege is worth enjoying; but there can be no doubt that its enjoyment is valuable as an indication of the modern estimation in which the player and his art are held.

Travels of a Paragraph.

A paragraph in a recent issue of this paper gave the first public intimation of the purposes to which the Dows property in Twenty-third street will be devoted. The plan for the establishment of a permanent wax-works exhibition in those premises, like Madame Tussaud's celebrated show in London, was known only to the foreign capitalists engaged in the enterprise previous to the publication of the item in THE MIRROR. We mention this circumstance merely to show that the news could have emanated from no other source.

With a view to obtaining something like the exact number of newspapers which habitually quote from our columns, and the number of people reached by us in that manner, we have watched the travels of the wax-works item, selecting it as a piece of intelligence exclusively our own, the origin of which no other newspaper could possibly dispute.

The results of this observation to date are quite surprising. The paragraph we found copied in one shape or another in three hundred and forty-six daily and

weekly newspapers. Two hundred and sixty of these appropriated it without changing the phraseology. The remaining eighty-six dressed it over in language to suit themselves. Three hundred and twenty-four printed it without credit, leaving but twenty-two on the list to uphold the code of journalistic courtesy and honor. One hundred and twenty-five of the copyists, were dailies. Five belong to New York, three to Boston, four to Philadelphia, two to Chicago, one to New Orleans, three to St. Louis, three to Cincinnati, one to Washington, one to Louisville, three to Cleveland, one to Baltimore, two to Brooklyn, one to Fort Wayne, one to Council Bluffs, one to Portland, two to New Haven, one to Lowell, two to St. Paul, one to Syracuse, two to Buffalo, one to Albany, two to Pittsburg, one to Milwaukee, one to Norfolk, two to Montreal, one to Charleston, one to Memphis, one to Salt Lake City, four to San Francisco and the rest were scattering. The paragraph was used in New York correspondence to out-of-town papers eighteen times.

Independent of the circulation it received in THE MIRROR, the item was read by one million six hundred and thirty thousand people at the lowest estimate, which is allowing but five thousand circulation as the average of each paper in the list. If the estimate that every copy of a newspaper has an average of five readers, furnished by statisticians, be founded upon fact—and we see no good reason why it should not be—then the news of the establishment of the wax-works exhibition permanently in this city reached one-sixth of the entire population of these United States!

The reliability, freshness and careful editing of THE MIRROR's personal and news items, commend them to the dramatic editors of the important papers throughout the country. They await each issue with alertness, and if they forget in their hurried manipulation of the shears and paste to attach the proper credit to the greater part of the matter that we go to great expense and trouble to collect, we forgive them, for we know the straits to which they would be reduced if the source of supply were shut off by a growling managing editor who perhaps prefers "original" copy to the other kind.

The profession derive considerable benefit from the wholesale appropriation practiced by our brethren—appropriation that is not only the case with the wax-works paragraph, which was selected only as a basis of inquiry, but with every interesting note that appears in our columns. Their movements, enterprises, prospects and plans, duly chronicled in THE MIRROR, are immediately after spread broadcast in every city, town, village and hamlet in this country.

What Next?

People, wise as the frogs, are prophesying the next fad of the public which managers will have to meet and profitably humor. They claim that small things are gigantic shadows cast by futurity upon the present, indicating unmistakably the course theatricals are taking. Their prediction is that there will be a general return to the old-fashioned stock system before five years have come and gone.

We do not think an abandonment of the combination plan, or even a decline of it, is among the possibilities. It has established itself too firmly to be disturbed by any reaction, however great its momentum, in favor of stock companies. Though in respect to personal comfort it is bad for the actor, the manager and the theatregoer find its advantages superior to those offered by the discarded system. The inhabitant of the one-night stand owes to it his opportunities of seeing the same plays and companies that are presented in New York. He could not hope for this more than once or twice a year if stock organizations were in vogue. The manager, whose occupation is chiefly regulated by considerations of dollars and cents, finds it the safest and best plan on which to invest his money with the certainty that the returns will be large if there be any at all. The discomforts and hardships of continuous travel, the "no-home" nuisance and the one-part-a-season accompaniment, it is quite true, are serious disadvantages to the nomadic Thespian. These are very nearly offset, however, by the larger salaries paid actors who travel than those who don't. In these days, when every man is grubbing with prodigious energy for the mighty dollar, a commercial view must be taken of the combination business. The dramatist is the only real sufferer. Plays last longer than they ever did before, and orders are consequently infrequent. He can lay no flattering unction whatever to his soul on that score, and the invasions of his British rival preclude the possibility of deriving comfort

from another source. The dramatist is certainly deserving of our sympathy.

The overpowering advantages of the combination system are gaining new converts every season. Where there were thirty theatres with stock companies in this country five years ago, there are not more than can be counted on the fingers of two hands to-day. Even these are to be reduced in number next season. Reliable information reaches us that the manager of a theatre situated on the West side of Broadway not far below Wallack's has become so discouraged by the failure attending all his productions that he has determined to dismiss his company at the end of the present season and play combinations thereafter, in the hope of better fortune. Two stock companies in other cities will be abandoned at the same time. The Madison Square Theatre's provincial business has assumed so great an importance that the local establishment is little more than a supply-depot of plays and actors. Manager Palmer has found the profits of the road so enticing that he rents his theatre to stars for six months out of the twelve. Mr. Wallack and his people make frequent sorties into New England and New Jersey. Similar tactics are employed by the Boston Museum company and others.

This does not look much like a resumption of the stock companies.

What the managers really are speculating about just now is what style of performance the public will run after next. Farical comedy, adulterous French drama, English melodramas, comic opera, by Strauss, Audran and Von Suppe, Gilbert and Sullivan, emotional plays, variety hashes, specialty pieces—all these have had a popularity that was great while it lasted. What class of performance the public will demand of course cannot with any certainty be foretold; but we believe things point to the encouragement and support of the healthiest forms of drama and the brightest kind of music in the near future. The awful absurdities of the late lamented British blood-and-thunder play are not forgotten, and it seems more than probable that the nausea it produced will finally have a most salutary effect. The first manager who has the good luck to interpret correctly the premonitory symptoms of the next rage will reap an abundant reward.

THE license of certain irresponsible papers exceeds all bounds of decency. If we can learn anything from a vile and malicious slander perpetrated yesterday afternoon by one of these sheets, it is that an estimable actress and her husband cannot have male friends without laying themselves liable to the wretched insinuations of bestial publications. Surely, this is a lovely condition of things! The case in point is particularly exasperating, because the individual with whom the slander originated is said to live in a fragile house himself, which a very small stone might penetrate with disastrous effect.

BOUCICAULT is on the water, and Boyne Water will soon be on the American stage. Despite Dion's idiosyncrasies, he is a man whose varied talents command our respect and admiration. Viewed as manager, playwright, adapter or actor, he is perhaps the most remarkable professional figure of our time.

THE dramatic editor of the London *Referee*, a very bright writer but unhappily given to punning, says that the Hotel Dam, having been the scene of the Wyndham breakfast, should hereafter be known as the Wyn-dam. We would have shouted "O D—" on seeing that mournful attempt of our e. c. to be funny, but the sudden discovery that clever "Carodas" is a Cockney who drops his "hitches" throttled the exclamation ere it was uttered.

OSCAR WILDE is ill and going home. His influence, on the whole, has been for good, and his conduct certainly has not been such as to merit the vulgar abuse that has been showered upon him. Since he came to this country a noticeable improvement in household decoration has taken place. In the new theatres is the æsthetic's unconscious influence especially noticeable. Artistic ornamentation has superseded the primitive and inartistic style previously in vogue.

THE Boston *Evening Star* has got into hot water with the Globe and Park Theatres. Mr. Stetson and Mr. Abbey have removed their advertisements and cut off all relations with the offending paper. The cause of the difficulty was the publication by the *Star* of sensational articles against the Langtry-Labouchere quarrel. For how many more terrible effects will that fair encounter be responsible?

[CONTINUED FROM FIFTH PAGE.]

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T. W. KEENE: Baltimore, 11, week; Washington, 1 week.
 THATCHER, PRIMROSE and WEST'S MINSTRELS: La Claire, Wis., 14; Madison, 15; Racine, 16; Lapeer Ind., 18; Erie, Pa., 19; Batavia, N. Y., 20; Rochester, 21; Auburn, 22; Syracuse, 23.
 THE GIRL THAT I LOVE CO.: St. Louis, 11, week.
 TOM THUMB: Peoria, Ill., 18, 19; Springfield, 20, 21; Jacksonville, 22, 23; Chicago, 25, week.
 VOKES FAMILY: Harlem, 11, week; Brooklyn, 18, week.
 W. J. SCANLAN (Friend and Foe): Montreal, 11, week.
 WILLIAM STAFFORD: Rockland, 13, 14; Dubuque, La., 15, 16; Chilton, 18; Des Moines, 19, 20; Council Bluffs, 21, 22; Lincoln, Neb., 23; Nebraska City, 25; Topeka, 26, 27; Ft. Scott, 28, 29; Leavenworth, 30.

WHITLEY'S HIDDEN HAND CO.: Dallas, Tex., 15, 16; Sherman, 18; Denison, 19.
WHITLEY'S DRAMATIC CO.: Des Moines, 11 week; Atlantic, 18, week; Council Bluffs, 25, week.
WILLIE EDWIN'S SPARKS: Jersey City, 14, 15, 16.
WALDRON'S M'LISS COMET: Hamilton, O., 14; Middletown, 15; Peru, Ind., 17, 18; Urbana, O., 20; Delaware, 21; Zanesville, 22.
WILBUR OPERA CO.: Dayton, O., 14, 15; Chillicothe, 16; Columbus, 18, 20; Cincinnati, 25, week.
WYNDHAM COMEDY CO.: Chicago, 4, two weeks; Minneapolis, 18, 19; St. Paul, 20, 21; Milwaukee, 22, 23; Detroit, 25, week; Cincinnati, Jan. 1, week; St. Louis, 8, week.
WENTWORTH'S JOLLITIES: Weerville, O., 14; Youngstown, 15; Akron, 16.
WAITE'S UNION SQUARE CO.: Wyandotte, Kan., 11, week; Lawrence, 18, week; Leavenworth, 25, week.

Laughter at the Theatre.

There seems to have sprung up within a comparatively recent period a new test for the reception of plays. We see frequently quoted in managers' advertisements, under notices of the press, "called forth hearty laughter," "received with frequent laughter," "it gives you three hours of laughter." To say nothing of the persistence and endurance implied in three hours' cachination, it may be asked, Are we to understand by these pronouncements that much laughter over a play is proof positive that it is a good play? Is laughter to be always taken in a meritorious sense? Does much laughter give evidence of force of humor and skilful portrayal of character? On the contrary, may it not happen that the "much laughter" originates either in the absurdity of the performance or the vitiated taste of the audience which laughs?

There must be, we are satisfied, something peculiarly talismanic in this robustious merriment, for we find that, though the daily critic has hammered the new play through half a column, decrying the plot as meagre, the language as frivolous and inelegant, the characters flimsy and commonplace, he brings up all right at the end by avowing that "it was received with peal upon peal of hearty laughter," "never saw an audience enjoy themselves so thoroughly—every scene was received with roars," and so forth, and so forth.

What says the great dramatic authority pertinent to the subject? "Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one must in your allowance overweigh a whole theatre of others."

We must confess, unless we are to have pure burlesque, that whenever we see these over-mirthful proclamations made, we strongly suspect it is buffoonery rather than good acting that has wrought the result. Raising a laugh by whatever means is sometimes the weakness of good actors. A celebrated comedian, a man of true humor, whom we all remember, had a habit of flipping his coat-tail when he went off, which received a laugh from the weak-minded in the audience; but we doubt much whether it helped his reputation. In fact, off the stage this capable performer was greatly vexed if any reference was made to this peculiar method of raising a laugh. Coarse or vulgar expedients might serve a clown, but not a comedian; for the clown must have his laugh whatever it costs, even to the extent of a rough-booting from the ring-master.

In other days, when the boisterous element had less ascendancy in New York audiences, there was an Irish comedian who attempted the circus style, and who made it a principal point in his acting to kick out his left leg as he passed off. He had some good qualities; but they were all vitiated by this fatal use of "the pedal." The result was he sank out of notice and ended his career in obscurity.

It is to purge the theatre of such foul humors and to create a better standard of judgment that every true friend of the drama labors, including manager, actor, audience and journalist. We take heart in the belief that notwithstanding all temporary drawbacks there is a constant and steady gain in the right direction. Apart from other considerations, we hear the encouraging word from quarters heretofore alien. For example, we have had recently from a distinguished Brooklyn divine such utterances as this: "Another element," he insists, "is coming up to improve people, and that is the universality and liberality with which amusements are being received, even by men who were not brought up to be amused. Really we are beginning to think that in amusement, in and of itself, there is a virtue and benefit; and what is better than anything else, is that this thought has come into the Church, and Religion is making herself the inspiring genius of relaxation."

Complimentary.

["Buster B." in "Frisco Figaro."]

I must not neglect to mention the improvements that have been made in THE MIRROR within the last two issues. It has not only been enlarged, but has undergone a complete typographical transformation, and, without doubt, it is one of the neatest papers in existence. Even practical printers can't but acknowledge this much. The out-of-town department of the paper, which is one of the best features, presents a much neater appearance than hitherto, as the type used is small and clear, and is more appropriate to the general make-up. It is a pleasure to pick up a clean, neat and handsome paper such as THE MIRROR certainly is, and a person who has never taken any interest in its contents before cannot fail to do so hereafter. The San Francisco letter compares favorably with any of the correspondence from the large cities, while its telegraphic correspondence from here is a conspicuous feature. In this respect THE MIRROR is ahead of the other exclusive theatrical journals, none of which appear to have enterprise enough to incorporate San Francisco in their telegraphic arrangements. All these important changes is the best kind of evidence that THE MIRROR is a prosperous and influential journal.

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This is to notify all owners of Theatres in New York City and vicinity, that the drama "The Forty-first" is being produced by copyright, two printed copies of the same, deposited with the Librarian of Congress, and that the responsible all owners who allow such to be played in their Theatres, June 20, 1885.

The Giddy Gusher



ON BALDHEADS—MALE AND FEMALE.

I have been making a study of baldheads lately, and a very interesting branch of science it is.

There are the baldheads submissive and the baldheads defensive.

There are the rosy, hearty, jolly fellows, scudding along under bare polls, and the indignant, sour old pumps who have taken up arms against the fine-tooth comb of Time, who clutch at their few remaining hairs and utter curses, not loud but deep, at the damnation of their taking off. These are the men given to devices and self-deceits (they never cheat anybody but themselves). They create a parting in that unexpected region close to the rim of their ears which should be like Canaan's shore, where we part no more. They take the forty-seven hairs thus accumulated and make a thin layer, one hair thick, and diffuse it with moulage over the bald skull. Then ensue the splits. There was dear Tom Stewart, who was once a Senator, and afterward lawyer for the Glazy estate, whose carefully-arranged top-dressing used to crack and exhibit the bones of Deuteronomy to the admiring fellow that sat behind him.

There's an addled ticket-speculator who owns a blue coat and brass buttons, a No. 10 pair of dead white kid gloves, and the regulation forty-seven top hairs. He reserves for himself a seat in the front row of the Academy for all the Patti nights. He brings in a bouquet in a paper overcoat; he carefully feels of the delusive hirsute veil that disguises his veneration, and he waits for the first important aria. Then he rises, fires his floral feelings, waves a pocket-handkerchief, cries "Bravo" in the key of D (Mierzwinski's top note), sits down and puts his hand on the apex of his identity. Ye gods! his emotion has produced a split. His Fowler and Wells is visible and he rushes for the foyer, and in some secluded place, with a pocket-comb, he renovates himself.

I always feel sorry for the man whose capillary possessions go off as our sable muffs do—in spots, when the moths get into 'em. Now, when my blessed sky-terrier got under the nose of a boiling and overflowing teakettle, and the hot water took off a patch of hair the size of a 94-cent dollar, I tied a rose-colored ribbon about the root of his tail and hid his loss beneath a rosette bow. This remedy is denied to man, and I can hardly blame him when he glues a little hair pen-wiper upon the spot where Nature has unkindly treated him. (This forgiveness does not extend to the careless gentleman in row E at Wallack's on the night of the 8th, who, in the convulsions of a well executed sneeze, deposited a little mat of hair in my lap which left an aperture in his shining locks for all the world like a cyclopean eye looking for its lost blinder.

Then there's the eccentric baldhead, where every feather falls save on one fruitful bit of soil. This top-knot is one of unfailing delight to me—the wee tuft that thrives on an oasis in the desert gives such a low-comedy cut to the severest class of face. Then there's the ecclesiastical fringe, peculiar to Major Conner, McCullough's manager. A monastery of Benedictine monks boiled down couldn't surpass the devotional flavor imparted by the desertion of the gallant Conner's hair.

I read the other day the affidavits of several well-known men in behalf of some hair-compelling remedy, and it struck me (in view of Thomas' head) that Professor Doremus as a recommender was a very neat and cheerful thing. There's a man to whom every avenue of chemistry and medicine is open. If there is a wife by which a hair can be lured from its hole, certainly Dr. Doremus knows it. Now look at his young son Thomas; why, his head and Billy Birch's look in an audience like a pair of Roc's eggs in the parent nest.

It never occurred to you, reflective Mirror, that baldness is associated with the name of the baldhead that ever survives the difficulty we call man is that worn hair. The lamented Judge Joe Coburn is running (just now) with a neat hairless head on top of him. Joseph Procureur and Heaven when I have been put together, and bodily may call myself mended. Mentally I am much broken, and it's doubtful if I am ever again the same GIDDY GUSHER.

Joseph Howard! The baldness and polish of that Shakespearean head is beyond description. I saw a fly make an appointment with his lady-love to meet on Joe Howard's bump of veneration. What was the result? The old girl got there first—she usually does—slipped up, slid off and broke both her hind legs. The hero arrived next, lost his balance, undertook to walk off on Joseph's ear instead of his own, broke his back, and there was ended one of the sweetest little love episodes of the past Summer.

Now all these baldheaded facts are public property. I'm going to disclose a discovery I have lately made that rendered me sleepless (and alarmed my friends, who feared it would be temporary). There are as many bald women as bald men! One on Sixth avenue I wandered into a mysterious bureau for the renovating and general repairing of females. I represented that I had a much dilapidated aunt who needed fixing up, and I found a very jolly woman, who presently got to laughing heartily at the diagnosis of my relative's case. Then we got confidential. She showed me some hair standing inventives for the improvement of the human form, and dwelt with persuasive eloquence on a new front of her own manufacture. One after the other, customers dropped in in pursuit of this marvellous front. She had an end of the room screened off by several curtains, behind which the trying on was done. "I'd like to tend shop an hour or so, and get a further insight into the front business that's carried on in the back," said I.

Now, Madame was fascinated by winning ways, and replied "that I might if I chose." In two seconds I had my hat off, my coat hung up, a large blue apron pinned over my dress, and, armed with a comb, I began to stir up boxes of scalplocks and switches as if I'd been in the hair trade since the war of 1812. Two women came in. One of them is conspicuous in society for her profuse silver hair. She disappeared behind the curtain with Madame. I seized a box of hairpins and dashed fearfully in after them. The customer removed a strawberry-colored hair created by Miss Prince with particular reference to "that lovely silver hair." She unhooked a mysterious rubber cord, she took out a young herd of invisible hairpins, while Madame tenderly dangled a structure of waved and puffed white hair designed for the customer. Then I turned to watch the other's operations, when—oh! transformation scene in a Christmas pantomime!—there stood the dame, picked as clean as a goose on a market stall. A little fuzz stuck up here and there; but from the front clear back to the centre of her head she was as bald as any Joseph in the batch!

I fell over on a friendly chair and spilled all the hairpins. Madame said: "Maria, you ain't well. I guess the holidays is too much for you."

So, saying "I think I'll go sit by the stove and get a little air," I crept out.

Then in bounced the wife of a prominent jeweler on Broadway—a tall, lean woman with a good deal of black shiny hair inside a fish-wife hat.

"I want to see one of those Langtry fronts," she said. A girl stepped forward to wait on her. I picked out a lovely snarl of brown curls, and, smiling like a Cheshire cat, took this customer in hand myself. "That's not a match for my hair," said the customer. "No," I blandly responded; "but it would suit your fair complexion so well that it would be worth while making your hair match this front." The lady hesitated. I glanced at the name on the wrapper of a bottle behind me, and continued: "Two applications of our celebrated Drury Lane ('Ameoline,' whispered the attendant) would bring your head up to the proper shade."

"I'm a good mind to try that front on," said the lady.

I seized her muff and umbrella and whisked that woman behind one of the curtains quicker'n a wink. We had that hat off, and then the embankment of black hair thrown up in front. Great Scott! I had unearthed another Joseph. Her skull fairly gleamed at me. "Your hair is pretty thin on top," said I, desiring to flatter her. "Yes," said she, "I wear those false pieces to rest my part."

My head struck the surbase as I shook the house with a heavy back fall, carried clean off my feet by this last remark. I laid on a sofa in the outside room, while a dozen customers came and went, when I was roused to immediate action by the well-known voice of a lady friend who has worn her hair in a bang with a bow on top for a year past. I climbed up and followed Madame and my intimate, whom I will call Louise, because that is not her name. They disappeared into one cubby-hole, while I took the one next door.

Louise explained that she "wanted something to look natural and obviate the necessity of wearing any ornament to hide the meeting." These were her mysterious words. By this time I was on a chair and looking over the top of the partition. Louise took off her feather turban, unpinning that everlasting ribbon bow she loved so, picked up a beautiful fringe of hair that was bandaged on by an invisible net, and, horror on horror's head! she was as bald as Jim Collier. The concussion was heard in the street. They say the chair can be mended. I have been put together, and bodily may call myself mended. Mentally I am much broken, and it's doubtful if I am ever again the same GIDDY GUSHER.

Professional Doings.

—Willie Edouin is soon to present a new play.

—"Tody" Hamilton is press agent for the Alcazar.

—Nat Goodwin is going to try Bob Acres next season.

—Gus Mortimer has engaged I. N. Drew to play in Cheek.

—Nora Perry is writing a comedy founded on American society life.

—James C. Scanlon will supervise the production of Iolanthe, in San Francisco.

—Mr. and Mrs. Frank Weston are living for the present in East Seventeenth street.

—Lillian Russell will probably be able to enjoy McSorley's Inflation this (Thursday) evening.

—Frederick Paulding will give a party this (Thursday) evening at his home in Fifty-ninth street.

—Rachael Sanger is soon to appear in the leading rôle of a new opera by Frederick Leslie.

—Dan Frohman returned to his desk again on Tuesday, looking greatly improved after his illness.

—Clinton Stuart has been engaged to support Charles R. Thorne in The Corsican Brothers.

—On next Monday night James O'Neill will dedicate the new Emerick Opera House at Peru, Ind.

—George Forsch has been engaged by Leavitt as leader of the orchestra at the Bush Street Theatre.

—Bonnie Rannels, the Dutch comedian, will star next season if he can get hold of a play to suit him.

—The Rajah is the name of a four-act comedy from the pen of William Young that is about ready for production.

—After contesting the judgment obtained against them by E. L. Walton, the Bergers have agreed to pay it.

—"Basye's Standard Dramatic company" played Hazel Kirke last week in Baton Rouge, La. They are pirates.

—Effie Ellsler may some day sing to her grandchildren: "In the days when we went Kirking—a long time ago."

—J. H. Reilly, of the steamer Plymouth Rock, will manage the new society star, Miss Josephine Reilly, of Cincinnati.

—R. C. Campbell, late with Cole's Circus, has become the general representative of Callender's Consolidated Minstrels.

—Lytton Sothern and his sister Eva will star next season in this country. Dunderbary's Son will be among the plays produced.

—Fred Lotto left the Salisbury Troubadours at the close of their Providence (R. I.) engagement, and is at present disengaged.

—Jibbenaisosy Proctor is reported to have disbanded his company at Springfield, O., 9th, bad business necessitating the step.

—The Big Indian Wigwag, which is open day and night except Sunday, offers many attractions to the admirers of poor Lo.

—Joseph Murphy will bring out George Fawcett Rowe's new Irish drama, The Donough, in Chicago during Christmas week.

—Only a Farmer's Daughter, with Agnes Herndon as the star, did large business at Ford's Opera House, Baltimore, last week.

—Col. Robert Filkins, now with Callender's Minstrels, has accepted the position of general advertising manager of Forepaugh's Circus.

—Wesley Sisson, business manager of the Madison Square Theatre, started for Chicago on Tuesday night for a much needed vacation.

—Jesse Williams is the composer of the incidental music of Courage, the melodrama soon to be presented at Abbey's Park Theatre, Boston.

—The Portsmouth (O.) Opera House Company has just been incorporated with a capital of \$25,000, over one-fourth of which has been paid up.

—Mrs. Martha Wren Collins, of Cincinnati, has been engaged by Leonard Grover for the rôle of Cad the Tomboy, opening in San Francisco.

—Harry Rattenberry, baritone and comedian—a favorite on the Pacific Slope—is coming this way in the Spring. He has a repertoire of forty operas.

—Charles Atkinson has arranged for a second appearance of his Jollities in the Metropolis, opening 1st of April at the San Francisco Opera House.

—Will E. English has been in town attending the Grand Lodge of Elks session. He is paying more attention to theatrical matters than to politics just now!

—It is denied that the Holman Opera company has closed its season. Last week the manager, H. T. Wilson, was lying ill at the Biggs House, Portsmouth, O.

—George Owen, actor and manager; Frances Maria Kelly, an old and respected actress, and William Paul, manager, are recent deaths in the profession in England.

—Amateurs, composing the Hartford Opera company, play Patience in New Britain, Conn., this evening. Miss Fanny Dart, formerly of this city, will be the Lady Saphir.

—Manager T. F. Shea, of the Robson and Crane company, says that his principals have never had better business than thus far in this the sixth season of their partnership.

—Frank Lombard, a brother of Jules, died in Chicago last week. Some years ago he was prominent as a concert manager, and also as a singer. He retired from the profession several years ago.

—The new Opera House at Cadiz, O., will be christened with the tears of East Lynne next Thursday (21st), when the Carrie Stanley company open a three nights' engagement. The new house seats 900.

—M. Ainsley Scott, the well-known interlocutor and baritone, whose name has been absent from Eastern amusement chronicles for some years, has taken the chair with Emerson's Minstrels in Frisco.

—Cold in the West and rain in the East caused a diminution of business with traveling companies last week. One or two even succumbed to these depressing influences. It is a cold day when a company "gets left."

—Mat the Romp is the new vehicle of Carrie Swain's fun-making. Fred Maeder is the author. The withdrawal of Cad "for the present" is announced. Miss Swain will open with the Romp in Chicago next Monday night.

—Charles P. Hall, formerly treasurer of Leavitt and Pastor's company, has gone to San Francisco to assume the position of treasurer of the Bush Street Theatre. His position with the Leavitt-Pastor company has been taken by Edgar Egerton, late agent for the Floreances.

—John Burke claims that he piloted the Old Shipmates company from Frisco to the Crescent City by the Southern route without losing a night. A night's rest or a night's performance? There's a good deal of God-forsaken country on that trail, but John's veracity must not for a moment be doubted.

—Frank W. Paul writes us: "Our success throughout the entire season has been far beyond our greatest hopes, and I have now got booked for season of 1883-84 nineteen weeks—all work stands, except New York, where I shall play Mr. Bis' and Strictly Business a run, opening in August."

—John J. Graham, who came here as a member of Mrs. Langtry's company, and of whom it is said the L. J. did not want him to play in the same play with herself, because she would be overshadowed by his superior acting, has been engaged to play leading business next season by the management of the Madison Square Theatre.

—Robert E. Miles, of Cincinnati, will assume part interest in the My Sweetheart combination after Jan. 1. Manager Miles will devote his attention to the combination's dates in America, while John R. will adjust differential matters with the European potentates, and enable Minnie to appear before all the crowned heads of the other hemisphere.

—The House Committee of the Stuyvesant Club wish the rumor denied that that association was formed for the purpose of trespassing on the domain of any other similar organization. A club that contains a few professional and many "fasciety" men brought the matter up at a recent meeting, and the members expressed themselves in a manner more consonant with caddishness than politeness and good taste.

—A few weeks ago we commented jocularly upon the fact that the only place of amusement in Watertown, N. Y., had been purchased by the Y. M. C. A., and that thereafter theatrical performances in that city would be barred. 'Tis even so; the Chadbands and Slekks have it all their own way—at least for the present. But we are informed through a private letter that Mr. E. M. Gates, late manager of Washington Hall, the place referred to, has organized a stock company and will begin the erection of an opera house in the Spring. Manager Gates has the best wishes of THE MIRROR in his undertaking.

—The Knowles Dramatic company opened season at Meriden on Thanksgiving night in The Lady of Lyons, and the satisfaction was so general that the company has been engaged for a return date—Christmas night—when probably The Ticket-of-Leave Man will be presented. The repertoire consists of The Lady of Lyons, Ticket-of-Leave Man, David Garrick, and a new play, Our Aesthetic Cousin. The company includes Leslie Gossin, whose Bob Brierly THE MIRROR has had occasion to praise; Randall Knowles, Emma Pierce and others. The route is East for the present.

—The Bush Street Theatre, San Francisco, will be opened by M. B. Leavitt on Dec. 23. The house has been frescoed and painted, renovated throughout, and new carpets, seats and scenery added. The opening attraction will be Leavitt's All-Star Specialty company. Among the attractions already booked are Rice's Surprise Party, the Harrisons in Photos, Minnie Palmer, Roland Reed, Salisbury Troubadours, Harry Miner's Comedy Four, Minnie Madden, Tony Pastor, W. J. Scanlan, Sol Smith Russell, the Rentz-Santley Novelty company and the New Orleans French Opera company. It is Leavitt's intention to play no company longer than two weeks.

—In nine out of ten of the plays produced, one or the other of the actors comes on the stage with a lighted cigarette in his mouth. In fact some actors appear to think that no gentleman can be played without a cigarette. It makes no difference about the circumstances, these actors smoke in the drawing-room or street alike. It may interest them to know that the practice is becoming a nuisance and causes a great deal of uneasiness among the ladies of an audience, who fear that a cast-away "stub" may set fire to the scenery. Managers should adopt the old-fashioned rule, "No smoking allowed behind the scenes"—either on or off the stage.

—The Sanctuary of the Holy Passion has encountered a snag in the Building Department. "The old Armory building on Twenty-third street," said Inspector Esterbrook, of the Building Department, to a MIRROR reporter, "which Salmi Morse is making over into a theatre, must have the provisions for its safety which I recommend, or else I will obtain an injunction preventing its use as a theatre. The alterations will cost a great deal of money; but that is not my fault. If Morse wants to use the building as a theatre he must build a wall between the stage and the auditorium, extending four feet above the roof, and the roof must have four skylights. There are other changes which will have to be made."

—Dec. 30 is the date definitely decided upon for the opening of the new Casino. The Queen's Lace Handkerchief will be the first attraction. The private boxes, eighteen in number, and the foyers are finished, and a small army of artists and decorators are busily engaged upon the vestibule and grand staircase. Work on the Casino has not stopped for one day since its commencement, and is now being pushed forward so energetically that the management have every confidence in opening the theatre complete on the afoye date. A few evenings previous to the general opening a "stockholders' night" and "house-warming" is to take place, for which Mr. Aronson is arranging an attractive programme.

Letters to the Editor.

THE HOLMAN TROUPE.

PORTSMOUTH, O., Dec. 9, 1882.

EDITOR NEW YORK MIRROR:—I write this on a sick bed. Have been laid up here for the past two weeks with symptoms of typhoid fever. Am improving now. I saw a notice in THE MIRROR of the 2d, which said the Holman Opera company had closed. So far we have not lost a night since our opening last September, and are now playing in Indiana. Owing to bad business and poor prospects ahead, the route has been changed since my illness, and we did not fill our Kentucky engagements. As my physician does not allow me to be worried with any business, I have little idea what the prospects of the company are now, though they are still on the road, and Harry Sargent is in charge. They have been very kind to me at this hotel—the Biggs—and I can heartily recommend it to the profession. I beg to be,

Very respectfully,

H. T. WILSON,

Manager Holman English Opera Company.

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[Murfreesboro (Tenn.) News.]

THE NEW YORK MIRROR, the ablest of all American dramatic journals, and the recognized organ of the theatrical profession everywhere, comes to us this week in a brand-new dress and greatly enlarged. The style of type selected and the make-up of the paper shows the hand of a master workman. Its columns are brimming full of the latest stage happenings and gossip in all parts of the world, besides sharp and intelligent criticisms of theatrical affairs in the Metropolis. We are glad to note this evidence of prosperity upon the part of our able dramatic contemporary.



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NOTE.—A litigation now pending between Leonard Grover and the management causes the withdrawal of Cad the Tomboy for the present; but as that play was used simply as a vehicle for the introduction of Miss Swain's specialties, the public will not be the loser, the same object being attained in Mr. Maeder's play.

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[By Telegraph to N. Y. Dramatic News.]

NEW ORLEANS, Dec. 10. The report published of trouble in my company is false in all respects. I never had a more prosperous season nor a better company. No one has left me except one lady whom I suspended two months ago on account of protracted sickness, etc. In her place I have Abbie Carrington, the best American singer before the public, who is singing with immense success roles that the other could not attempt.

C. D. HESS.

[By Telegraph to N. Y. Dramatic News.]

NEW ORLEANS, Dec. 9. The report published of trouble in the Hess Opera Company is utterly false. We are in every way prosperous; salaries promptly paid. The company is better than ever, and we have every prospect of a splendid season. We are with Mr. C. D. Hess, and are content to remain with him.

(Signed.) Abbie Carrington, Emma Ellsner, Lizzie St. Quinten, Rosa Leighton, Arthur W. Tams, James G. Peakes, Henry C. Peakes, George Appleby, James H. Jones, Mark Smith, Alfred Wilkie, Will E. Taylor, Douglas A. Flint, Mrs. Josie H. Taylor, Kate Griffiths, Dixie Chapman, Alice Ellington, Kate Bauer, Blanche Adorci, Madeline Adorci, Annie Elm, J. C. Cheviot, M. F. Manning, Octave Adorci, James J. Mackay, Josie Renner, Kate Tams, Kate Thayer, Thomas F. Christy, Ed. Elm, Mack Charles, A. W. Newhall, J. Read, L. Topi, F. J. Brinkhurst and H. N. Fraser.

[By Telegraph to N. Y. Dramatic News.]

NEW ORLEANS, Dec. 9. The reports of trouble in the Hess Opera Co. are incorrect. It is here, and is giving better satisfaction than any company Hess has ever brought to New Orleans. And as Mr. Hess did not draw a dollar of his receipts for over ten days, it is evident that he is not embarrassed financially.

Very truly,

DAVID BIDWELL, Manager.

[By Telegraph to N. Y. Dramatic News.]

NEW ORLEANS, Dec. 9. The Hess Company has played two weeks in this theatre, giving excellent performances. There is no truth in the report of the company being demoralized.

JOHN H. CONNIF, Business Manager Grand Opera House.

[By Telegraph to N. Y. Dramatic News.]

NEW ORLEANS, Dec. 9. The Hess Opera Company has been playing here against us. It is a splendid organization, in a prosperous condition, and got the slightest evidence exists that the report of the trouble in the company is correct.

JOHN M. HURKE, Manager Old Shipman Company.

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